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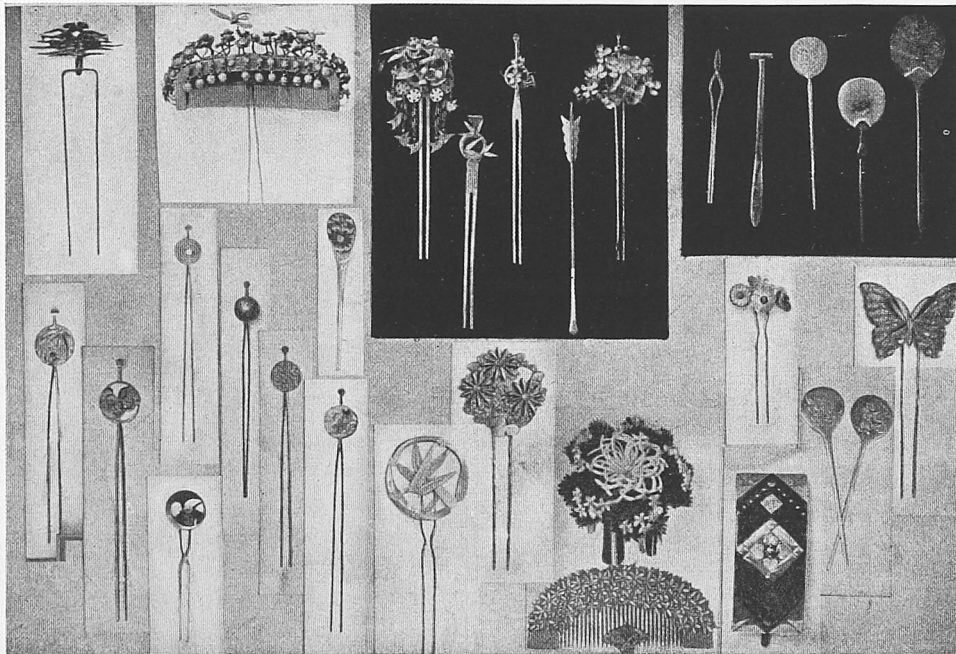
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Types of Kanzashi of Various Periods



Combs and Flower Kanzashi at the Famous Oguraya Fancy Goods Shop near Shimbashi, Tokyo

## SOME JAPANESE CUSTOMS

### I. HAIR ORNAMENTS

THE hair of the Japanese woman is so beautifully dark and glossy that any sort of bright ornament well serves to relieve the monotony of the mass of hair and give the wearer a more cheerful appearance. At just what date the woman of Japan began to use kanzashi, or hair ornaments, to bind up her hair and use pins to keep it in place, is not now known, but there are evidences of the custom for more than a thousand years. The comb and the hair-pin appear to have been in use from the time of the first mention of the custom; and it is probable that the hair-pin soon became ornamental as well as useful.

I find in that interesting periodical, "The Japanese Magazine," a statement that at the Horyuji temple at Nara there is preserved a silver kanzashi which belonged to the Empress Koken. This hair-pin is evidently designed more for use than for ornament, and was well adapted to fastening up the hair on the top of the head, a fashion still in vogue. It is in fact not very unlike the European hair-pin of modern times; though perhaps more like a hat-pin than a hair-pin, from a modern point of view. During the Nara period, which ran from the seventh to the twelfth century, it seems to have been a custom of the upper classes alone to dress the hair in top-knots. Among these classes kanzashi of gold and silver were in common use. The middle and lower classes

of society did not bind the hair on the crown of the head, and consequently had no use for kanzashi. But they were not below craving for hair ornaments, and for this purpose were wont to adorn their tresses with natural flowers and with leaves of the maple tree. In the oldest anthology of Japanese poetry, there are various references to the use of natural flowers as ornaments for the hair.

Even after the Nara period it seems probable that the use of artificial kanzashi was confined largely to the upper classes, chiefly to the ladies of the Imperial Court and the wives of the nobles. Not until the seventeenth century does the use of kanzashi come into general vogue.

The material out of which kanzashi are made has not varied much from century to century. The best ones are made of gold, silver or tortoise-shell. The most popular styles have some sort of flower ornament at the upper end. It is characteristic of the delicate regard for artistic effect in Japan, that if something can depend from the hair-pin so as to make a slight sound or music as the wearer walks, all the better. Sometimes the flowers, especially on the cheaper kinds, are in natural colour, made from celluloid or paper. The figure of the crescent is also used to ornament kanzashi. The plum blossom is a favourite flower for ornamenting these native hair-pins. But

at one time the use of kanzashi of flashy appearance became such a craze that the government had to put the ban on them. From that time the custom was gradually confined to geisha and the daughters and wives of the merchant class, the women of the upper and samurai classes despising the fashion.

Finally, in the interest of plain living, the Tokugawa government strictly forbade the use of golden or silver kanzashi for adorning the hair, as being signs of abandonment to needless luxury. Even when in later times the government began to relax control over such personal matters and the habit revived rapidly, the restriction had given rise to the use of new materials. Gold and silver having been tabooed, the makers developed the artistic use of bone, ivory and shell work with great proficiency. How long a convention will persist is shown in the perceptible effect of the old government ban on showy head ornaments even today; for such styles are still confined largely to the lower classes. The better bred people as a rule do not go in for flashy hair ornaments. A plain comb of tortoise-shell, gold or silver ornamented, is very popular, with pins that may or may not be slightly but tastefully ornamented. Conspicuous ornaments for the hair indicate questionable breeding. There is, however, a new custom now coming in for girls, especially school girls, to wear big bows of silk ribbon in the hair, and the fashion is spreading among all classes; and some of these bows are big and conspicuous enough for anything—possibly like our large Alsatian bow.

Some of the kanzashi used in Tokyo

are rather elaborate affairs. They are made often of a stem protruding into tree with branches made of silver, with tiny birds depending, as though flying among the branches. Others have hanging from them tiny bits of metal that collide and jingle with every movement of the head; and these are popular among geisha. The women in the service of daimyo families began to sport kanzashi with a round silver plate on the upper end, bearing the family coat of arms, a style yet in vogue to some extent.

In ancient times the men as well as women wore long hair, and had to use instruments to keep it in place; it was such a simple affair that a single pin or a comb was sufficient. There is a poem in the Manyōshū, the oldest anthology of Japanese poetry, which refers to the fishermen of Shika on the coast of Chikuzen being so busy that they had not time even to take out combs and dress the hair. Thus combs have been used by all classes and at all times from the earliest days. The materials for these were usually the same as for the hair-pins, wood, ivory, gold, silver and tortoise-shell. The wooden combs were often lacquered and very beautifully decorated. In modern times combs have been freely made of celluloid to resemble tortoise-shell. Often the combs are ornamented with diamonds and other precious stones set in. Foreign styles of hair-combs naturally came in with the adoption of the western hair fashions. There is also a kind of device known as a rat made of spring wire which is set on the top of the head like a circular life-preserver, and the hair is turned up over it to puff out the hair after the western manner.

## II. MY LADY NICOTINE IN JAPAN



Japanese Tobacco Field

DO Japanese women smoke? Indeed they do. According to Mr. Y. Kemuri, who writes in "The Japanese Magazine" on Japan's Lady Nicotine, wherever one goes, even in the remotest section of the empire, the pipe and tobacco are in evidence among all classes and both sexes. Needless to say, however, the habit is much more common among men. The diminutive native pipe which obtained for so many centuries, is fast giving way before the western pipe, "which is a furnace in comparison;" but so far the more universal habit favours the cigarette. The Japanese may indeed be regarded as inveterate smokers, though Mr. Kemuri says that as individuals they cannot compare with those western victims of the weed, who consume some six or seven cigars a day. Doubtless the native pipe was comparatively harmless, since it held no more than a pinch of the light home-grown tobacco, three pipefuls of which were enough for the average smoker; but with the advent of western tobacco habits the consump-

tion has become much greater, so that the mind of the entire nation is now almost as much under the influence of nicotine as some western lands. How far this will militate against the development of the Japanese race it is for scientists to say. The native writer already quoted does not hesitate to say that there is no doubt of its already making its evil effects felt in the arrest of mental and physical development among the young. In many schools if a boy is behind his comrades it may usually be attributed to the cigarette habit.

Tobacco came to Japan very shortly after it was introduced into Europe. Somewhere about the year 1532, the Portuguese merchants that came to Nagasaki brought with them some tobacco, and the Japanese readily took up the habit. Some fifty or sixty years later smoking had grown to such a degree that it was determined to introduce the plant and grow tobacco in Japan. In time the habit was recognized as an evil that threatened the

health of the nation; and the authorities, like King James, of England, expressed the opinion that the turning of one's mouth into a smoke funnel was a filthy habit unbecoming a civilized people; and so a ban was placed on tobacco. From 1609 to 1615 the government prohibited the production and use of the weed. But by this time the habit had become so ingrained among the people that the regulation against it was more honoured in the breach than the observance, and the authorities found its prohibition impossible.

The first devotees of the weed in Japan smoked a kind of cigar introduced by the Portuguese, but in time the pipe was introduced and preferred. The early vendors of tobacco did not sell it cut and ready for consumption, nor yet in fags, but in the dry leaf, and the smoker had to take it home and cut it for himself. The business, however, so developed that the dealers began to adapt themselves to the demand of the times, and the buyer could then have his tobacco cut up for him in the shop. Soon in every town tobacco stores were to be found. At that time most of the consumption was of home-grown tobacco. With the opening of foreign trade, however, large imports commenced in cigars, cigarettes and cut tobacco; and as time went on the government saw that the only way to control the business was to inaugurate a state monopoly, which was accordingly done in 1896 and revised in 1901. Since the coming into force of the government monopoly all the leaf grown in Japan is purchased by the government.

The Japanese centers most famous for the production of tobacco are Ko-

kubu in the province of Satsuma, Nagasaki in the province of Hizen, Yoshino in Yamato and Hatano in Sagami. Devotees of the weed profess to find quite a different flavour in the leaf produced in each of these provinces. It is said that his Majesty the late Emperor always preferred the Satsuma leaf.

While the origin of the tiny pipe used for smoking tobacco in Japan is uncertain, its shape suggests that it came from China, where it probably was found suitable for smoking opium. It is likely that the first pipes in Japan were not metal, as at present, but made from bamboo, something after the fashion of the American corn-cob. The metal pipe, which subsequently came into use, is to some extent a development of the same idea. Through the various periods fashions changed in pipes as in other things. From 1615 to 1623 long stems were in vogue. Some of these even went to such extremes that when a nobleman wished to smoke while out for a stroll, his attendant carried one end of his pipe, while he puffed away at the other. The custom, however, being more fashionable than convenient fell into disuse. At present the pipe does not exceed twelve inches in length, and most pipes are less than this.

The metal of which pipe-bowls and stems in Japan are made is usually brass, or a kind of antimony or Britannia metal, though at first it was limited to iron and brass chiefly. Now-a-days one may see pipes of silver and gold as well. The Japanese love of art exercises itself on the bowl and stem, which are subject to every form of carving and decoration that has been used for the adornment of metal. Pipes

of gun metal are also very popular.

The smoker carries at his girdle a pipe-case and tobacco pouch something like a spectacle case and purse in appearance, those for women being somewhat more slender than those for men. The pipe case and tobacco pouch are connected by an appropriate cord, with a pretty bead on it, or a *nétsuke*. The material for pipe cases is either bamboo, Chinese wood, horn or ivory, and the pouch is usually of leather, or silk brocade. There are various combinations of tobacco pipe and pouch, some for hanging in the girdle and some for carrying in the sleeve. Labourers usually prefer what is called the sage tobacco pouch, while the samurai class likes the *koshisashi*, and ladies choose the *tamoto-otoshi*. Very often therefore distinctions of class are shown by the kind of tobacco pouch carried.

The bowl and mouthpiece of the native tobacco pipe are connected by a bamboo stem, which in time becomes saturated with nicotine and stale juice, and therefore has to be changed. This stem is known as the *randake*. It has created a profession. A man goes about the street wheeling a small cart or bearing his repair-shop on the ends of a bamboo pole over his shoulders, calling out, "Pipe-stems changed!" In recent years they have invented a new method of cleaning pipes by steam; and now the pipe-stem sellers carry on their cart a tiny steam boiler, the escaping steam from which whistles

and advertises them as they go. The boiler is heated by a tiny charcoal furnace beneath, and furnishes hot water for washing and steam for thoroughly cleansing the pipe. When anyone has pipes to be attended to he calls as the pipe-stem seller passes. The latter stops and the pipes are brought out. The bowl of the pipe at the neck is placed in a wooden vise, and the stem is drawn out by holding it with a pincers. Then the mouthpiece is inserted in the vise and the stem drawn out completely. The bowl and mouthpiece are now thoroughly boiled and stem is blown through. The new stem is then prepared and inserted. The bamboo for pipe stems comes from the Hakone mountains, being a particular species, hard and tiny and hollow.

"The Japanese pipe and tobacco pouch," writes Mr. Kemuri, "are examples of things foreign that have been perfectly Japanized; and to anyone at all observant they suggest what will happen in the case of all other importations from outside sources. At first the change appears to the foreigner to be a mere imitation; and in the beginning, perhaps, for the most part it is. But as time goes on the imitation evolves into an adaptation and later the adaptation becomes a something quite Japanese. And this principle applies still more to matters of philosophy and religion than to things concrete." Sage, indeed, the reflection in the last sentence.